



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Continued from page 214.

forges have become a necessary part of their costume. To deprive them of even a part of their weight will not again be attempted by us. In the meantime, we shall be glad to find any plan organized that shall improve the prospect of our art and its professors, whether of a purely national character, or by an association with foreign artists, whose enthusiasm in such cause would be no inapt mixture with the cool, uncalculating, and unreasoning frame of mind in which our own musical brethren are usually to be found.

VERNON.

TO CORRESPONDENTS.

Colored Envelopes are sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Errata in *Musio of Flower Greeting*, page 199, the 4th and 9th staff should have Bass clefs, not Treble, for the right hand accompaniment.

M. G., Woolarington.—We will bear your wishes in mind.

H. N., Pertersfield is thanked for the anecdotes; we may, perhaps, find room for them in the autumn.

Mr. Jackson's friends must again excuse the delay in recording the production of his Oratorio at Leeds.

T. B., Osset.—No one has a right to copy music which is copyright. You are referred to the trial on this subject reported at page 5, Vol. V., Musical Times.

Anonymous Correspondents are again reminded that attention cannot be paid to any letter unaccompanied with real name and address; not for publication, but to authenticate their statements.

Brief Chronicle of the last Month.

PHILHARMONIC SOCIETY.—The concert on the 13th was by command of her Majesty, but circumstances prevented her attendance. Mendelssohn's *Midsummer Night's Dream* music was performed; in the two-part song Miss Chambers was the substitute for Miss Louisa Pyne, whose absence was caused by indisposition. The Scherzo, and Wedding March were encored. Madame Viardot and Herr Formes sang the grand duet from *Les Huguenots* (Valentine and Marcel). Signor Gardoni and Madame Castellan were the other singers. This programme is to be repeated, on the occasion of her Majesty's visit.

NEW PHILHARMONIC SOCIETY.—The fourth concert of this society introduced the subscribers to Lindpaintner's Cantata, *The Widow of Nain*, for the first time in this country. The work is well known in Germany, and by those who had heard it there, much anxiety was expressed to bring it under the critical notice of the London cognoscenti. The chief point for admiration is the skilful treatment of the subject; it is deficient in melody, but not absolutely without it—thus, two of the airs, one for soprano, "Weep thou not the loss," and another for contralto, "Weep on, mother," are characteristic, and not unmixed with feeling and tenderness; as a whole, we cannot think it will be popular in this country, even with Philharmonic audiences. The *Don Carlos* overture, by Macfarren, was played; good knowledge of effect, scientific combinations, and occasional richness of harmonies are present, yet its performance appeared to excite very little interest. Mendelssohn's now well known *First Walpurgis*

Night, commenced the second part, and the overture to *Der Freischütz* concluded the concert. This being the last appearance of Herr Lindpaintner, the audience at the conclusion gave him a cordial parting cheer, in testimony of their appreciation of his merits, as composer and conductor. The next concert takes place on the 29th, too late in the month for notice in our publication.

CHORAL FUND.—This old-established institution gave its annual concert on the 20th, at Exeter Hall, in the presence of a large audience. *The Messiah* was chosen as the oratorio, but owing to adverse circumstances, the solo performers were considerably reduced in number from the first announcement. Madame Clara Novello, whose readiness to assist in such matters is proverbial, was prevented from being present by a command to the palace to perform at Her Majesty's concert; Miss Louisa Pyne had been for some days afflicted by an indisposition which prevented her from any exertion of her voice; and Herr Staudigl quitted England a few days before the concert to fulfil an engagement in Germany. Under these circumstances, and at a short notice, Mr. and Madame Weiss were invested with the office of supplying the vacant places, and we are justified in stating that the audience were fully satisfied with their exertions. Madame Weiss is a rapidly improving artiste: her voice is firm, full, and of superior quality, and the finish that experience alone can give appears to be in a fair way of being acquired by her. Mr. Weiss in the bass music left nothing to be regretted in the change; we doubt whether or not we are not in a position to award him the preference over his foreign compeer. The other principals were Miss Chambers, Herr Reichart, and Mr. Lockey. The choruses were admirably given, especially "For unto us," and the "Hallelujah." Sir H. Bishop conducted; and Mr. Willy led the band. We trust the fund has reaped the benefit of the exertions made by the committee in its behalf.

THE ROYAL SOCIETY OF FEMALE MUSICIANS.—The concert of this praiseworthy institution was celebrated on the 10th, at the Hanover Square Rooms. Mr. Sterndale Bennett, as in the case of former years, occupied the post of conductor. The vocalists were of a first-rate kind; and the arrangements generally calculated to please a mixed audience, the selection being of an unusually varied character. It is to be hoped that the funds have been improved by the concert, as, in the present depressed state of things, we have heard many complaints, that lead us to the expression of a doubt on the matter.

THE HARMONIC UNION.—The ninth and last concert of the season took place on the 16th, at Exeter Hall, when Mr. F. Mori's cantata, *Fridolin*, was performed. As a work of art, Mr. F. Mori's cantata cannot be placed by the side of many of its predecessors; still there are many points in it which commend themselves to our notice, melody being one of the chief characteristics of his work. The instrumentation of some of the pieces betrays want of experience, the voice parts being frequently overpowered—à la Verdi. Upon the whole, we regard *Fridolin* as a very graceful effort of a rising musician. A new solo and chorus by Mr. Waley, which indicates taste and study, was performed with success. Mendelssohn's music to the *Midsummer Night's Dream* brought the concert to a close. Mrs. Endersohn, Miss Dolby, Mr. Reeves, and Mr. Weiss sang the music of the cantata. M. Emile Prudent played "Le Reveil des Fees" with consummate ability.

COLOGNE CHORAL UNION.—A company of singers, under the above associative title, have been exercising their ability in some of our concert rooms. Their selection of music, generally either heavy or uninteresting, consisted of some of the choral pieces by Bach, Klein, and a few lighter compositions of little merit. Great precision, not

unmixed with musical feeling and correct appreciation, is displayed by these artists, whose invariable practice of singing together, gives them great advantage over the chorus singers of our own country.

MR. BENEDICT'S CONCERT.—Thirty-one pieces of various dimensions were performed at the Hanover Square Rooms on the 22nd. Mr. Benedict as usual had assembled all the principal artistes in the metropolis, both in a vocal and instrumental sense, this was certainly the concert of the season. A selection from Mr. Benedict's MS. opera of *The Minnesinger*, the overture to which is of a light and graceful character; its beauties could be very well developed in a concert room, and we are a little surprised at not having been made more familiar with its attractions. The room was crowded.

LONDON CONCERTS.—Amongst the numerous concerts which have taken place this month, we must briefly record that of the **HARP UNION**, which took place on the 7th, under distinguished patronage; a *recherché* entertainment given by Miss **DOLBY** and Mr. **LINDSAY SLOPER** on the 6th; Madame **VERDAVAINE**'s concert on the 15th; the **QUARTETT ASSOCIATION**'s reunion on the 23d; and the gathering of the **CHOIR BENEVOLENT FUND** also on the 23d. The great demand upon our space at this season compels us reluctantly to abstain from further remark upon these interesting events.

MR. BRINLEY RICHARDS gave the second of his classical performances on the 17th. The programme was carefully and tastefully constructed, Mr. Richards' own graceful compositions forming a prominent feature in it.

MR. WILLIAMS' CONCERT.—A concert was given at the **Horns Tavern** on the 6th, by Mr. Williams, the selection being chiefly of a sacred character. The room was well attended, and excepting a disappointment in the absence of one of the vocalists, considerable gratification was derived by the audience.

ECCLÉSIOLOGICAL SOCIETY.—A meeting of the motett choir of this society for the practice of ecclesiastical music was recently held at the school-room adjoining Christ Church, St. Pancras. The Rev. Dr. Mill took the chair at eight o'clock, and the music performed was as follows:—1. Hymn, "O lux beata Trinitas." 2. Motett, Palestrina, "If thou shalt confess." 3. Hymn, "Ad cœnam Agni providi." 4. Hymn, "Æterna Christi munera." 5. Mass by Palestrina, founded on the last-named hymn (sung all through). 6. Hymn, "Vexilla Regis." 7. Anthem for six voice-parts, by the Rev. S. S. Greatheed, "O Saviour of the world"—this was conducted by the composer. 8. Motett (Morales), "Me have ye bereaved." 9. Hymn, "Te lucis ante terminum." 10. Anthem (Redford, 1530), "Rejoice in the Lord." After the performance, the thanks of the meeting were given to the Rev. H. W. Burrows, for the use of the school-room; and a subscription was begun in aid of a fund for providing additional music for the use of the choir. The next meeting is intended to be held at the same place, on the evening of July 7.

HOLBECK.—The Members of the Amateur Glee and Madrigal Society met recently to celebrate their first anniversary. A selection of Glees and Madrigals were performed on the occasion.

DAVENTRY.—The Glee and Madrigal Society gave one of their monthly concerts on the 16th, consisting of Glees, Madrigals, Choruses, &c., from the works of Bennett, Atterbury, Gastoldi, Calcott, Bishop, Arne, Beethoven, &c. &c., which were performed in a very creditable manner. The greater part were selected from Novello's *Musical Times* and *Glee Hive*. The concert was tolerably well attended. Mr. F. J. Griffiths conducted, and presided at the pianoforte.

ODIHAM.—On the 16th the Odiham Choral Society

gave their second entertainment, as a farewell meeting to their leader, Mr. H. Dubber (who is about leaving the neighbourhood) when a copy of Macauley's Critical Essays was presented to him by the members as a testimonial of their esteem. A selection of Glees and Madrigals, chiefly from the *Musical Times*, was sung, which elicited great applause, and several pieces were encored.

LEEDS.—The second series of The People's Concerts was brought to a conclusion at the latter end of May. Praise is awarded in the report to the indefatigable manner in which Mr. Spark, the conductor, has laboured in giving the public of the locality an opportunity of hearing music at a reduced rate of admission.

GLOUCESTER.—A miscellaneous concert was given in St. Michael's School Room, for the benefit of the schools, on the 31st ult. The room was completely full, the orchestra was led by Mr. D'Egville, of Worcester, and conducted by Mr. E. T. Evans, organist of Chepstow, the chorus was sustained by about thirty members of the Choral Society, and the instrumental part by several professional and amateur gentlemen.

DUBLIN.—The University of Dublin Choral Society gave their sixteenth annual concert on the 10th. The selection comprised Beethoven's *Ruins of Athens*, and a miscellaneous selection. The band and chorus, under the direction of Dr. Stewart, numbered 109 performers. We have been favoured with a list of the pieces performed during the season, which we regret not having room to print.

MONMOUTH HARMONIC SOCIETY.—The last concert of this Society for the present season took place at the Borough Court, on the 6th. The manner in which the various compositions were presented to the audience was the subject of general remark, as being highly creditable to the skill and perseverance of the Society, and to the talent of the conductor, Mr. J. Old, M.R.A. Miss Bessy M. Waugh, a juvenile pianist of great promise (pupil of Mr. Old), presided at the pianoforte.—*From a Correspondent.*

A MUSICAL PRODIGY.—A Neapolitan boy—by name Tito Mattei—aged twelve years, is now in London, adding to the list of musical prodigies past and present, by his precocity in pianoforte playing, his "rare organization" (to quote Mr. Ella's 'Record') "for analyzing sounds," and, most of all, his cleverness in the making of melodies. He has crossed the Alps, it is added, to study. The number of these young marvels at present rising up on every side may be noted as extraordinary. Surely one among the dozen ought to give us what we seek—a composer.

GLOUCESTER FESTIVAL.—The singers already engaged for this festival are Madame Clara Novello, Madame Castellan, Mrs. Lockey (late Miss M. Williams), Mrs. Weiss, Herr Formes, Signor Tagliafico, Mr. Lockey, and Mr. Weiss. The meeting will take place in September.

DR. SPOHR has arrived in England. His intention in visiting us this season is to superintend the production of his opera, *Jessonda*, at the Royal Italian. He will conduct two performances of the New Philharmonic Society.

HAYDN'S "ARMIDE."—The score of this work has passed into the hands of Mr. Bowley: it was in the Falmouth collection.

A correspondent of the *Journal des Débats* writes from Vienna to the effect, that M. Thalberg has just become the purchaser of a notable and extensive collection of autograph manuscripts by the great composers. This, we presume, may be the library of Herr Aloys Fuchs.

THE CRYSTAL PALACE.—On the 18th June we were invited to visit the new crystal palace at Sydenham, which is progressing very rapidly. The Cologne chorus singers,

and many other musical celebrities had received similar invitations, and the large assembly were favored with several of the choral pieces in which these German amateurs have made so favorable an impression on the London public. The holiday left a pleasant impression. We were reminded, that for the first time since 1815, the military anniversary had not been observed, which is creditable to England, and will remove a fertile source of irritation to our neighbours over the channel; but as we are no friends to abridging public holidays, we would propose to remove the day of leisure which the public offices enjoyed on the 18th of June to the 1st of May, in commemoration of the exhibition of 1851, for that day should become a day of European rejoicing, including of course our island, where that more glorious competition of all nations took place.

LIVERPOOL AMATEUR GLEE AND MADRIGAL UNION.—At the fourth performance of this body, 1st June, to a large audience, Mr. Lidel conducted. The feature of the performance was a new cantata, *The Lyre*, composed by Mr. Percival, a resident professional gentleman, to whom was awarded the general applause of the audience. A miscellaneous selection of glees and madrigals concluded the concert.

Mr. W. T. BEST gave a performance of organ music on the 31st of May, at the manufactory of Mr. Willis, Manchester Street, New Road. The instrument (built for the church of St. Matthias, Stoke Newington) contains three manuals, a pedal board of two octaves and a half, and all the recent improvements in touch, &c., patented by the builder. Mr. Best's programme included a concerto in three movements, by J. S. Bach, an andante with variations by Rinck, an allegretto by Robert Schumann, and an introduction and fugue, Op. 21, by the performer.

OBITUARY.—We regret to have to record the death of a promising young professor, Miss Alyward, a daughter of the well known and respected music-seller at Salisbury.

DURING THE LAST MONTH, Published by J. A. NOVELLO.

CATHEDRAL Music. Services and Anthems set to Music by the REV. SIR FRED. A. G. OUSELEY, BART., M.A., and Mus. Bac., Oxon. In one volume, printed on extra size paper, and bound in cloth. Price 31s. 6d., or singly thus:—

No. 1. Service in B minor (4 voices).—Te Deum, Benedictus, Kyrie Eleeson, Nicene Creed, Sanctus, Gloria in Excelsis, Magnificat, and Nunc Dimittis. 5s.

No. 2. Service in A (4 voices).—Te Deum, Jubilate, Kyrie Eleeson, Nicene Creed, Sanctus, Gloria in Excelsis, Cantate Domino, and Deus Misereatur. 4s. 6d.

No. 3. Service in G (4 voices).—Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Nicene Creed, Magnificat, and Nunc Dimittis. 3s. 6d.

No. 4. Service in E (4 voices).—Te Deum, Jubilate, Kyrie Eleeson, Nicene Creed, Sanctus, Gloria in Excelsis, Magnificat, and Nunc Dimittis. 4s. 6d.

No. 5. Service in E flat (4 voices).—Te Deum, Jubilate, Kyrie Eleeson, Nicene Creed, Sanctus, Gloria in Excelsis, Magnificat, and Nunc Dimittis. 4s.

Anthem dedicated to the Rev. Sir W. H. Cope, Bart., M.A.

No. 6. I will magnify thee, O God (8 voices). 1s. 3d.

Six Anthems, dedicated to E. J. Ottley, Esq.

No. 7. O Lord we beseech thee (full, 4 voices). 6d.

No. 8. Save me, O God " 6d.

No. 9. Be merciful unto me " 6d.

No. 10. Blessed is the Man " 6d.

No. 11. Unto thee, O Lord " 6d.

No. 12. To the Lord our God " 6d.

Five Anthems, dedicated to the Rev. H. Fyffe, M.A.

No. 13. O God, wherefore art thou absent? (full, 8 voices). 9d.

No. 14. How goodly are thy tents (full, 4 voices). 6d.

No. 15. I will give thanks (full, 8 voices). 1s. 6d.

No. 16. O praise the Lord, all ye heathen (full, 6 voices). 9d.

No. 17. Haste thee, O God, to deliver me (full, 4 voices). 6d.

Six Anthems, dedicated to A. T. Crispin, Esq.

No. 18. Thy mercy, O Lord (full, 4 voices). 6d.

No. 19. O how plentiful is thy goodness (full, 4 voices). 9d.

No. 20. I know that the Lord is great (full, 4 voices). 6d.

No. 21. O Almighty and most merciful God (ditto). 6d.

No. 22. How long wilt thou forget me, O Lord? (ditto) 6d.

No. 23. O love the Lord (full, 4 voices). 9d.

CATHEDRAL SERVICES, set to music by **ENGLISH MASTERS**. Edited, and the Organ parts added, by the REV. SIR FRED. A. G. OUSELEY, BART., in one volume, printed on extra size paper and bound in cloth, price 31s. 6d., or singly thus:—

No. 24. FARRANT, in D.—Te Deum, Jubilate, Magnificat, and Nunc Dimittis. 2s. 6d.

No. 25. CREYGHTON, in B flat.—Te Deum, Jubilate, Magnificat, and Nunc Dimittis. 2s. 6d.

No. 26. KEMPTON, in B flat.—Te Deum, Jubilate, Magnificat, and Nunc Dimittis. 2s. 6d.

No. 27. CHILD, in A minor.—Te Deum, Jubilate, Sanctus, Miserere, Nicene Creed, Magnificat, and Nunc Dimittis. 3s. 6d.

No. 28. KELWAY, in G minor.—Magnificat and Nunc Dimittis. 1s. 3d.

No. 29. ALDRICH, in G.—Sanctus, Gloria in Excelsis, 9d.

No. 30. FOSTER, in F.—Gloria in Excelsis. 9d.

No. 31. OUSELEY, in D.—Gloria in Excelsis. 6d.

No. 32. TOMKINS, in D.—Venite, Te Deum, Benedictus, Kyrie Eleeson, Nicene Creed, Magnificat, and Nunc Dimittis. 4s. 6d.

No. 33. CHURCH, in F.—Te Deum, Jubilate, Kyrie Eleeson, Nicene Creed, Magnificat, and Nunc Dimittis. 4s. 6d.

No. 34. ROGERS, in E minor.—Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Nicene Creed, Magnificat, and Nunc Dimittis. 3s. 6d.

No. 35. ROGERS, in F.—Te Deum, Jubilate, Magnificat, and Nunc Dimittis. 2s. 6d.

Separate Vocal Parts to the above Works are in preparation.

Greatheed, Rev. S. S. Magnificat and Nunc Dimittis, a counterpoint upon the Eighth Gregorian Tone. Price 2s. 6d.

— O God thou art worthy to be praised, full Anthem for four voices, 9d.

Garnett, Joseph, Three Psalm Tunes dedicated to the Rev. R. C. Cox, M. A., Archdeacon of Lindisfarne, 1s.

Dr. Clarke Whitfeld. No. 6, O praise God in his holiness, verse Anthem, S.A.T.B.

Separate vocal parts, 1s.

— No. 14, Cantate Domino and Deus Misereatur, in E. Separate Vocal parts, 1s. 6d.

— No. 21, O give thanks, full Anthem for S.A.T.B. Separate vocal parts, 1s. 4d.

Nares. Behold, O God our defender, verse Anthem, for A.T.B. Vocal score 1s. 3d.

— The Souls of the righteous, verse Anthem for two Trebles. Vocal score, 1s.

Purcell. Magnificat and Nunc Dimittis in G minor. Separate vocal parts, 1s.

Hawkins's History of Music, Part 9, Price 3s. 6d.